NPS Form 10-900 OMB No. 1024-0018 (Expires 5/31/2012)

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NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

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United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. **Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).**

1. Name of Property

historic name Hakone Historic District

other names/site number Hakone, Hakone Gardens, Hakone Estate and Gardens

2. Location

street & number 21000 Big Basin Way [N/A] not for publication

city or town Saratoga [N/A] vicinity

state California code CA county Santa Clara code 085 zip code 95070

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this _X_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property _X_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ **national** ___ **statewide** _X_ **local**

Jenan Saunders 2/27/13
Date

Deputy State Historic Preservation Officer
California State Office of Historic Preservation

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

for Edson K. Beall 4-23-13
Signature of the Keeper Date of Action

5. Classification

Ownership of Property
(Check as many boxes as apply.)

- [ ] private
- [X] public - Local
- [ ] public - State
- [ ] public - Federal

Category of Property
(Check only **one** box.)

- [ ] building(s)
- [X] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	6	buildings
		district
3	1	site
6		structure
13		object
24	7	**Total**

Name of related multiple property listing
(Enter "N/A" if property is not part of a multiple property listing)

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use

Historic Functions
(Enter categories from instructions.)

DOMESTIC: Single Family Dwelling

Current Functions
(Enter categories from instructions.)

LANDSCAPE: Garden
RECREATION AND CULTURE
EDUCATION

7. Description

Architectural Classification
(Enter categories from instructions.)

OTHER: Japanese Traditional

Materials
(Enter categories from instructions.)

foundation: unknown
walls: Wood, plaster
roof: Composition shingles, wood shingles
other: Bamboo fencing

Narrative Description

(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Hakone Historic District (Hakone) is located approximately a half mile west of the City of Saratoga on the south side of Route 9, also known as Big Basin Way. Hakone occupies almost 16 acres of land and contains a series of gardens and related buildings that were constructed between 1917 and 1991 using traditional Japanese design principles, methods, and materials. Hakone has four main gardens: three contributing – the Hill and Pond Garden, the Zen Garden, and the Tea Garden – and the non-contributing Bamboo Garden; three principal buildings: the Upper House, the Tea Waiting Pavilion, and the non-contributing Lower House; one main structure: the Main Gate or *Mon,* and several additional structures and objects. The gardens are located at the top of a steep hill. The hillside between the highway and the gardens is heavily wooded with native oak trees and dense brush. The highway is not visible from the gardens, and the closest building, the Cultural Exchange Center, is about 375 feet south of the highway. The service area contains a new restroom building, the garden caretaker's cottage, a small well/pump house, and a converted barn that the Hakone Foundation uses for office space and storage. There is a small gift shop and tea service room located at the north end of the parking lot opposite the main entrance to the gardens. The Hill and Pond Garden, the Tea Garden, and the Zen Garden still retain most of the elements of their original design, although some plants have been replaced over the years. Hakone Historic District and its contributing resources possess a high degree of integrity.

Narrative Description

Entry to the gardens is through a turnstile located west of the parking lot. From there a gravel pathway leads uphill toward the main gardens, which are reached by passing through a dramatic temple style gateway known as the *Mon*. On the far side of the *Mon*, the landscape opens up with partially screened views to the north, northwest, west, and south. To the right of the *Mon* is the Madrone Mound, a natural prominence that was once ringed on three sides with native oak trees. In 1991, the Cultural Exchange Center was built on the north side of Madrone Mound, blocking views to the north. West of the *Mon* is the Zen Garden and the nearby Tea Garden. Beyond the Zen Garden is the Lower House, the second oldest building at Hakone. To the left of the *Mon* is the Hill and Pond Garden, which is the heart of Hakone. The Hill and Pond Garden contains the oldest building at Hakone, the Upper House, which is also called the Moon Viewing House. Behind the Upper House and the Hill and Pond Garden, steep hillsides rise to the west, southwest, and south.

BUILDINGS (two contributing and six non-contributing)

The three main buildings at Hakone that are associated with its early development between 1917 and 1941 – the Upper House, the Lower House, the Tea Waiting Pavilion – and two associated service buildings – the Caretaker's Cottage and the Well/Pump House – were all built using traditional methods of Japanese carpentry. The three main buildings were designed around the original use of

the garden as a private retreat that was often used for recreation based on traditional Japanese plays and opera, as well as for the tea ceremony.

Upper House (contributing)

The Hill and Pond Garden is at the center of Hakone and contains the Upper House (1917-18), constructed of wood using traditional Japanese carpentry techniques and building materials. The Upper House was designed to resemble a rustic style (*shoin-zukuri*) residence, and was built to accommodate sleeping, eating, reading, and performance of the tea ceremony using traditional floor-level tatami mats. The interior includes a *tokonoma* (decorative alcove) that is indicative of the *shoin-zukuri* style, that was popular during the reign of the samurai. It also contains elements that evolved from the *shoin-zukuri* style into the *sukiya*, which is associated with the ritual and practice of the tea ceremony. Elaborately painted interior partition screens, or *chodiagamae*, which were original to the structure, were removed at some point in the past. On two sides of the Upper House, a veranda, or *engawa,* provides access to the one-room structure. The *engawa* has glassed panels facing both the exterior and interior of the building, and these panels can be opened, providing air and light to the interior, or closed to provide protection from the elements or for privacy. The Upper House has a wood shingled, hipped roof with gently curved exposed rafters. The roof ridge ends have decorative wood cut outs in the shape of stylized clouds, a common feature of *Amida* or Pure Land Buddhism. Wood, as both a structural framing system, and as a decorative material, predominates. It is not painted or covered, but has been left to weather and age naturally. The Upper House was situated to take advantage of the existing topography, as well as to facilitate "moon viewing," a centuries-old autumnal activity in Japan.[1]

Tea Waiting Pavilion (contributing)

A small square building, the Tea Waiting Pavilion is located in the Tea Garden. The Tea Waiting Pavilion was built in 1927 and is used to prepare for the tea ceremony, which originally, would have been held in the Upper House. The Tea Waiting Pavilion is a plain and simple building and is furnished only with wood benches inside. It has no windows or screens, and is open to the air. The interior and exterior wood surfaces are unpainted and have been allowed to weather naturally.

Lower House (non-contributing)

After it was built in 1922, the Lower House was used by the Stine family as their summer residence until about 1929. It was modified in the early 1980s, to accommodate tea ceremony classes and demonstrations. The original rustic redwood siding was removed and stucco applied to the exterior surfaces of the Lower House, although the structural post and beam members are still visible. The original open veranda and porch were enclosed using modern plate glass and wood shoji screens, and the wood window details removed.[2]

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[1] Mary K. Smith, *Historical Resources Evaluation Report for the SCL-09 Three Spot Locations Improvement Project Between PM 2.5 and 7.0 in Santa Clara County,* EA: 2A4300, Caltrans District 4, June 2009.
[2] Ibid.

Caretaker's Cottage (non-contributing)

The Caretaker's Cottage is a simple wood bungalow with a hipped roof, built using traditional Japanese carpentry techniques. Sources indicate that it could have been built in 1927, the same year the Tea Waiting Pavilion was constructed. The Cottage is located in the service area between the main gardens and the parking lot. The windows have wood frames that may have once contained screens, and are now glazed with modern glass. The roof is covered with modern composition shingles. Decorative elements may have been removed from the roof ridgeline.[3]

Cultural Exchange Center (non-contributing)

The Cultural Exchange Center was built in 1991, after the period of significance. It was designed after a traditional Tea House in Japan and many of the materials were shipped from Japan.

Tea Service Room (non-contributing)

Built circa 1991, after the period of significance, the Tea Service Room was designed as an example of a Tea Room in Japan. Many of the material and effects were shipped from Japan.

Gift Shop (non-contributing)

The Gift Shop was designed and built after the period of significance, with materials that blend the small shop in with the traditional atmosphere of the property.

Barn (non-contributing)

The barn was built within the period of significance. However, conversions were made so it could be used for storage.

SITES (three contributing and one non-contributing)

Hakone has four main gardens: the Hill and Pond Garden, the Zen Garden, the Tea Garden, and the Bamboo Garden. The contributing gardens encompass three traditional garden types that are viewed in Japan as being the most "Japanese" in terms of their design and materials. These three types are *Chisen-shuyu* (Pond Garden), *Karesansui* (Dry Landscape Garden), and *Roji* (Tea House Garden).[4] Elements of *Chisen-kaiyu* (Stroll Garden) are also present in Hakone's Hill and Pond Garden and Tea Garden (1917-18). These two gardens link the Upper House, the Lower House, and the Tea Waiting Pavilion together into an integrated and well-designed landscape. The Zen Garden (1922) adjacent to the Lower House is an example of a *karesansui,* dry landscape garden.[5]

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[3] Ibid.
[4] Josiah Condor, *Landscape Gardening in Japan* (New York: Dover Publications Inc., 1964 [First published in 1893]).
[5] Smith.

Hill and Pond Garden (contributing)

The Hill and Pond Garden utilizes both man-made and the surrounding natural topography. As in the traditional *Chisen-shuyu* garden, water is at the center in the form of a large koi pond with a central island. A small waterfall and adjacent lily pond help to integrate the surrounding landscape in with the pond. The Hill and Pond Garden also contains a wisteria pavilion and paths along the shallow terrace located south and southeast of the Upper House. Just north of the Upper House, a path enclosed by a majestic wisteria arbor leads further up the adjacent slope to the Upper Pavilion. The Hill and Pond Garden contains a few native plants and trees that already existed when the garden was laid out. The redwood trees on the hillside above the koi pond were planted as part of the original garden design, as the previous native redwoods had all been removed during timber harvesting that took place in the mid-to-late nineteenth century. Other plants native to California on the hillside in the Hill and Pond Garden include California Holly, California Lilac, buckeye, and elderberry.[6]

Tea Garden (contributing)

The Tea Garden at Hakone is modeled on the *Roji* tradition, and contains many quiet and serene views. It is located northeast of the Upper House and forms a curved boundary between the Hill and Pond Garden, and the nearby Zen Garden. The Tea Garden also forms a buffer or transition zone between the the rolling and varied landscape of the Hill and Pond Garden and the static, flat calm of the Zen Garden.[7] The Tea Garden contains many mature plants and trees, including Japanese maples, hinoki cypress, wisteria vines, and black pine that were imported from Japan by the Stines between 1915 and 1917.[8]

Zen Garden (contributing)

The Zen Garden was completed in 1922. It is a classic dry landscape garden, *Karesansui*, consisting of raked gravel and rock, contained within an enclosure, also traditional. Combined with isolated areas of hardy landscaping, it is located just northeast of the Tea Garden and forms a side yard for the Lower House. It is fenced-off on two sides from the rest of the facility, providing physical and visual privacy. The Zen Garden is located along the south and west façades of the Lower House and the Zen Garden would have been highly visible from its open veranda or *engawa*. Throughout the garden, many original plant and tree specimens remain, while more delicate shrubs, mosses, and flowers are occasionally replaced as necessary. The Zen Garden is the most private of the gardens at Hakone. [9]

Bamboo Garden (non-contributing)

The Bamboo Garden was added in 1987 after the period of significance. It was constructed with design and materials used in "Japanese" type gardens.

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[6] Ibid.
[7] Judy M. Horton, "California Japanese-Style Gardens: Tradition and Practice" in *Pacific Horticulture* Journal of the California Horticultural Society, Jul/Aug/Sep 2007 (Berkeley: University of California Press, 2007).
[8] Smith.
[9] Ibid.

STRUCTURES (six contributing)

Well/Pump House (contributing)

The Well/Pump House was built early in the period of significance using traditional Japanese carpentry techniques and appears to have been part of the original garden installation. A well was necessary in the years before municipal water was available in the area. In size and method of construction, it is very similar to the Tea Waiting Pavilion. It is located in the service area between the main gardens and the parking lot.

***Mon*, Main Gate** (contributing)

Completed in 1941, the *Mon*, Main Gate, is a temple style gateway that provides a dramatic entrance to the garden.

Wisteria Pavilion (contributing)

These types of pavilions are found in traditional Japanese gardens. Completed in 1941 and located directly next to the Koi Pond, it provides a covering to sit and enjoy the tranquil setting, looking across the pond to the Moon Bridge.

Moon Bridge (contributing)

Completed in 1941, this bridge was designed after structures found in traditional Japanese gardens. It crosses the Koi Pond and offers passage from the garden area to the waterfalls.

Upper Pavilion (contributing)

Completed in 1941, this pavilion was modeled after the type of structures found in traditional Japanese gardens. From the pavilion one can view the gardens to one side and the natural terrain beyond the gardens to the other side.

Wisteria Arbor (contributing)

Completed in 1941, the Wisteria Arbor (*Fuki-dana*) is typical of the long arbors that grace traditional Japanese gardens. The arbor is located at the top of the gardens and joins the Upper House, also called the Moon Viewing House, and the Upper Pavilion. It conveys a feeling of separation from time and space.

OBJECTS (thirteen contributing)

Symbolic and ritual objects are important elements of the landscape at Hakone. They include a metal crane sculpture, stone and metal lanterns, stone and wood basins, and individual natural and carved rocks, which are symbolically important in Japanese culture. Some of these are original, but some have also been added to the gardens after the gardens became public. Following Japanese tradition,

these items, while important in their own right, are secondary to the design of Hakone. The objects identified as contributing were placed in the gardens during the period of significance.

Lanterns (seven contributing)

The lanterns are based on traditional Japanese designs that date from various historical periods in Japan. Originally, these types of lanterns were designed to light temple pathways, and held votives or wicks and oil. There are three lanterns placed around the Koi Pond, which represent an example of triangular arrangement. They are the *Kasuga* or pedestal lantern, the Snow Viewing lantern and the Lotus lantern. The *Kasuga* (or *tachi-gata*) is located on a finger of land southeast of the Koi Pond and to the left of the main waterfall. The Snow Viewing lantern is located next to the steps that lead to the Moon Bridge, and the Lotus lantern is located on the island in the middle of the pond. The fourth and fifth lanterns at Hakone include the *Kanju-ji* (modeled after lanterns at a Buddhist temple in Japan that was founded in 900) and the *Misaki* (a particular type usually placed near water) located near the Lily Pond. The sixth lantern is located in the Zen Garden next to the Lower House, and the seventh is just north of the Main Gate, or *Mon,* installed between 1939 and 1941 when the *Mon* was under construction.[10]

Ritual Garden Stones (three contributing)

There are three stones at Hakone that are ritual garden objects: Master Stone, Worshiping Stone, and Stone Washing Basin, or *Chozubachi.* Stone can be used in Japanese gardens as religious or symbolic objects, or as visually aesthetic objects that have unique shape, color, massing, and weight. Depending on the age, location, or type of Japanese garden, stone, and groupings of stones can be either prominent features of the garden, or they can play a secondary role. The Master Stone is placed in a visually prominent position in the Hill and Pond garden, about a third of the way up the slope south of the pond, to the right of the main waterfall. The best view of the Master Stone is from the island in the Koi Pond. The Worshiping Stone is located on the southeast edge of the island, and lines up with the Master Stone when the viewer faces south. With these two stones in view, the balanced, yet asymmetric arrangement of the main elements within the Hill and Pond Garden becomes clear. The design of Japanese gardens is often based on the Scalene triangle, which is has sides of unequal length. Tucked out of view, but still present, is a third "stone," a shallow stone basin located just inside one of the secondary entry gates, on the same path that splits around the southeast end of the Koi Pond. The Koi Pond also contains various partially submerged stones, two of which are often occupied by turtles basking in the sun.[11]

Carved Stones (two contributing)

There are two carved stone images at Hakone that are representative of Buddhist beliefs. The first stone image is visible from the parking lot and is located below the path to the Bamboo Garden. It depicts Fudo the Fire God, who symbolizes an immovable faith that will overcome all worry and hesitation. His sword demonstrates that wisdom can "cut" through ignorance, and he uses his rope to tie up demons. The second carved image depicts the Jizo Bodhisattva, the guardian of deceased children, expectant mothers, firemen, travelers, and pilgrims.[12]

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[10] Ibid.
[11] Ibid.
[12] Ibid.

Metal Crane Sculpture (contributing)

Cranes are symbolic of long life in Japanese culture and usually displayed in traditional Japanese gardens. The sculpture is located on the Koi Pond island, next to the Worshipping Stone.

INTEGRITY

The gardens, buildings, structures, and objects that contribute to Hakone possess a high degree of integrity in all aspects. The Hill and Pond Garden, the Tea Garden, and the Zen Garden still retain most of the elements of their original design, although some plants have been replaced over the years. The gardens of Hakone contain original plant and tree specimens, as well as others that have been used to replace diseased or dead specimens. For the earlier Hill and Pond Garden, Tea Garden and Zen Garden, replacement plants have been chosen to match the original plantings as closely as possible. The hillside paths and trails above the main gardens, which include viewing areas, were built in the mid-to-late 1960s when the City of Saratoga became owner of the gardens. The pond and waterfall were refurbished during the same time period, and remain in their original orientation and placement.[13]

The Upper House has been maintained over the years, and is little altered. The interior of the building is intact and contains the four main elements associated with the traditional *shoin-zukuri* style: the *tokonoma* (decorative alcove), *chigaidana* (staggered shelves), *tsukeshoin* (desk alcove), and *chodaigamae* (decorative doors), as well as sliding shoji screens and tatami mats. The scale of the building and the materials used also represent the *sukiya-zukuri*, which was a later evolution of the *shoin-zukuri* as it was influenced by the tea ceremony.

Minor refurbishment and repairs of gardens and buildings were made from 1950 to 1966 under a private foundation of local Japanese and Chinese families. In 1966 the City of Saratoga hired Kyoto-trained landscape gardener Tanso Ishihara to restore and refurbish the original main gardens, and to construct a series of trails on the hillside south and west of the main garden area. From 1966 to 1984 improvements to allow better public access including construction of the parking lot, new lighting, and other related infrastructure were made under the City of Saratoga. Since 1984 Hakone has been maintained by the Hakone Foundation, which installed the Bamboo Garden in 1987 and the Cultural Exchange Center in 1991.

Each of the three contributing gardens at Hakone contains unique species of plants that are also typical of traditional gardens found throughout Japan. At Hakone, the buildings, structures, and objects have all been carefully and artfully integrated with the larger landscape that surrounds them.

[13] Ibid.

Hakone Historic District
Name of Property

Santa Clara, CA
County and State

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

[X] A Property is associated with events that have made a significant contribution to the broad patterns of our history.

[ ] B Property is associated with the lives of persons significant in our past.

[X] C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.

[ ] D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

[ ] A Owned by a religious institution or used for religious purposes.

[ ] B removed from its original location.

[ ] C a birthplace or grave.

[ ] D a cemetery.

[ ] E a reconstructed building, object, or structure.

[ ] F a commemorative property.

[ ] G less than 50 years old or achieving significance within the past 50 years.

Areas of Significance
(Enter categories from instructions.)

Ethnic Heritage: Japanese

Landscape Architecture

Architecture

Period of Significance

1917-1941

Significant Dates

1917-1929
Construction of main gardens & buildings

1932-1941
Construction of main gate and related structures

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Tsunematsu Shintani (1877-1921)
Building Designer

Naoharu Aihara (1870-1941), Garden Designer

Shinzaburo & Gentaro Nishiura
Designed & Constructed Main Gate 1939-1941

Period of Significance (justification)

The period of significance of Hakone begins in 1917 when Isabel Stine started construction of the three main gardens and continues through 1941 when the Main Gate was completed under the direction of Major Charles Tilden.

Criteria Considerations (explanation, if necessary)

N/A

Narrative Statement of Significance

Statement of Significance Summary Paragraph
(Provide a summary paragraph that includes level of significance and applicable criteria.)

Hakone is eligible for the National Register of Historic Places under Criteria A and C at the local level of significance. The period of significance for the property is 1917-1941, during which the three main gardens and all contributing buildings and structures were built. Hakone was built during a period of renewed trade and communication between Japan and the United States during the Meiji era that began in the 1870s and peaked during the early years of the twentieth century. The Meiji era influenced both art and architecture in the United States and had a marked and lasting impact on California. Hakone embodies Meiji era values and aesthetics unique to a specific time period in California, before anti-Japanese propaganda campaigns populated cross-cultural discourse, and before World War II changed the relationship between the two countries forever. Hakone was designed and built by talented Japanese designers and craftsmen, and during the late 1930s and early 1940s, a second generation of Japanese talent modified and added to the gardens. Hakone is unique in California and is a significant designed landscape that contains multiple contributing buildings and structures that embody high artistic values. Hakone is unique in that it was built as a private and modest summer retreat, and not part of a large, expansive estate, as was more common at the time. The gardens and buildings were designed and constructed as a fully integrated environment, and that same environment fostered tradition-based activities that had their roots in Japanese culture.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Criterion A: Ethnic Heritage

Hakone was built during a period of renewed trade and communication between Japan and America, as well as during a period of dramatic cultural change. Prior to 1868, Japan did not trade openly with the west and westerners in Japan were openly persecuted. At the dawn of the Meiji era (1868-1912), trade and communication with the west was once again allowed, and from that point on, Japan became a modern nation. Hakone was only possible due to the political and social changes that took place in both Japan and America during the Meiji era. It was constructed during a period of ever increasing anti-Asian agitation on the West Coast. Hakone was designed and built by talented

Japanese designers and craftsmen, and during the late 1930s and early 1940s, a second generation of Japanese talent modified and added to the gardens. Asian families living nearby during and after World War II took care of the gardens, preventing the type of vandalism that plagued Kotani-En in Los Gatos, California, recognized as a prominent example of Japanese landscape architecture in America. Hakone is unique in California and is a significant designed landscape that contains multiple contributing buildings and structures that embody high artistic values. Hakone is unique in that it was built as a private and modest summer retreat, and not part of a large, expansive estate, as was more common at the time. It contained modest living space, but that use was secondary to the enjoyment of the gardens, and family, and group activities based on traditional Japanese plays, opera and the tea ceremony.[14]

Criterion C: Architecture and Landscape Architecture

Hakone is a significant example of traditional Japanese landscape and building design that was imported to the United States and California during the late nineteenth and early twentieth century by various means and methods.[15]

The gardens were designed and installed following traditional Japanese landscaping principles and include elements of traditional pond, dry landscape, tea garden, and stroll garden designs.

The contributing buildings and structures were designed and built following traditional architectural design and carpentry methods, and are closely associated with the types of garden landscapes featured at Hakone. *Shoin-zukuri* and *sukiya-zukuri* architectural design first became popular in America in the late nineteenth and early twentieth centuries due to increased exposure through trade, via exposition exhibits and through widely circulated publications and magazines.

In California, both public and private Japanese gardens were built during the same time period, although only a few examples still remain. Most private Japanese gardens of that era were built as part of much larger estates and were usually installed well after the main residence was built. Both Hakone and Kotani-En (Los Gatos, California; listed in the National Register of Historic Places), are exceptions to this rule, as they retain most, if not all of their original acreage, and contain residences that were designed as part of the surrounding garden landscape.

Hakone contains buildings that date from the original construction of the garden, including the Upper House, the Lower House, and the Tea Waiting Pavilion. Related structures include the *Mon* (Main Gate), the Moon Bridge, the Upper Pavilion, the Wisteria Arbor, and the Wisteria Pavilion. Two ancillary structures, the caretaker's cottage and a small well or pump house, were built during the period of significance.

In 1915, prominent San Francisco residents Oliver and Isabel Stine purchased land west of the small town of Saratoga for a summer family retreat. The Stines were patrons of the fine arts and Mrs. Stine was a co- founder and early supporter of the San Francisco Opera and Ballet Company. Inspired by the Japanese gardens and cultural exhibits at the 1915 Panama-Pacific International Exposition

[14] Mary K. Smith, *Historical Resources Evaluation Report for the SCL-09 Three Spot Locations Improvement Project Between PM 2.5 and 7.0 in Santa Clara County,* EA: 2A4300, Caltrans District 4, June 2009.
[15] Ibid.

(PPIE), Isabel Stine traveled to Japan in 1916 and toured numerous estate and temple gardens, becoming especially enamored of those in the Fuji-Hakone region west of Tokyo. Soon after returning from the Far East, Isabel Stine began plans to establish a Japanese country-style villa on the Saratoga property, choosing the name "Hakone" to honor the unique region in Japan that inspired it.[16]

In 1917, Isabel Stine hired architect Tsunematsu Shintani (1877-1921) to design the Upper House and Lower House, and landscape architect Naoharu Aihara (1870-1941) to design the landscape and the gardens. In 1915, Shintani had designed and constructed various exhibits at the PPIE. The Upper House was built following traditional Japanese *shoin-zukuri* and *sukiya-zukuri* design principles, which were based on the sixteenth and seventeenth century residential architecture favored by the samurai warrior class and later associated with the popular tea ceremony. The designer of the Upper and Lower Houses, Tsunematsu Shintani, was a native of Wakayama prefecture in Japan. Garden designer Naoharu Aihara came to America in 1905 at the encouragement of Henry Pike Bowie; a prominent San Mateo resident and co-founder of the Japan Society of America, (Ishihara et al. 1974: 99). Aihara was from a long line of imperial gardeners based in Koyobashi, Tokyo, and was hired by Golden Gate Park Superintendent John McLaren to construct the western extension of the Japanese Garden in Golden Gate Park circa 1916.

For many years prior to 1917, Mrs. Stine had been interested in traditional Japanese performing arts, in particular, Japanese theater and dance. She returned from Japan in 1917 with numerous Kabuki theater costumes and wigs, and taught her children to reenact some of the better-known scenes from samurai plays. Many of these reenactments would end up being performed on the grounds of the Saratoga estate. As fellow artists and members of the Japan Society of America, Mr. Bowie and Mrs. Stine were part of the same social circles, and this may be why she chose Naoharu Aihara, an acquaintance of Mr. Bowie's, to design Hakone's gardens. Between 1917 and 1929, at least $100,000 was spent on the Saratoga retreat. Much of that was used to purchase and ship plant specimens, garden features, and building materials from Japan, as well as for importing the necessary labor to design and build the gardens and related buildings and structures. In 1922, the Lower House was built following *shoin-zukuri* and *sukiya-zukuri* design principles. It also provided the family with three western-style bedrooms, a bathroom, and a fireplace.

Japanese Garden and Architectural Design Influences on the West Coast

During the Meiji Period (1868-1912), imperial power was restored in Japan and trade with California, which had been renewed in 1858, was strengthened further. During the Meiji era, Japanese art and architecture, including garden and landscape design, began to influence western taste for a number of reasons. The Japanese government sponsored lavish exhibits at the 1876 Philadelphia Centennial, the 1893 Chicago Columbian, and the 1904 St. Louis Louisiana Purchase expositions, and these exhibits included buildings and gardens designed and built using traditional Japanese materials and methods. The exposition exhibits also included Japanese artwork and examples of traditional crafts. By the late nineteenth century, papers about Japanese architecture, landscape, and garden design were being presented at professional conferences in the United States, as well in Europe. Prominent architects, including Bruno Taut, Walter Gropius and Frank Lloyd Wright, traveled to Japan and returned with new information and personalized knowledge about Japanese culture, art,

[16] Frances L. Fox, *Hakone Gardens* (San Jose, CA: Harlan-Young Press, 1968).

and design aesthetics. Throughout the late nineteenth and early twentieth centuries, many wealthy and prominent Americans interested in Japanese art and architecture, including Mrs. Oliver Stine of San Francisco, traveled to Japan, gaining insight and inspiration for projects destined to be completed much closer to home. Trade with Japan during the Meiji era was a source of great wealth on both sides of the Pacific Ocean. Starting in the 1870s, agricultural products were imported into the United States from Japan, including "exotic" plant species that were becoming more and more popular with landscape designers, nurserymen, and gardeners. From the new modern port of Yokohama, crated plants could reach San Francisco in as little as eighteen days, where they were off-loaded and then transported by rail to the East Coast in about two to three weeks.

At the 1915 Panama-Pacific International Exposition in San Francisco, the Japanese government built an impressive three-story pavilion containing exhibit space surrounded by a series of traditional gardens. A guidebook published a few years after the exposition described the Japanese gardens as being "little plantations of the most delicate pattern, to which Japan itself had been in part, transplanted." The pavilion was built by Japanese carpenters and contained offices and a reception room utilized by government officials during the exhibition. The Japanese gardens covered over three acres and contained hundreds of boulders weighing over a ton each, and a few weighing more than three tons. The boulders, plants, garden ornaments, and other material, including 25,000 square feet of turf, were shipped in from Japan at great expense. The Japanese gardens at the Panama-Pacific featured bronze Buddhas, miniature pagodas, iron and stone lanterns and sculpted cranes.[17]

The gardens included over 1,200 trees and 4,000 smaller "rare and curious" plants of various species including irises, dwarf (*Bonsai)* juniper, Japanese cedars, miniature Magnolia trees, Japanese maples, an assortment of bamboo, and a two-century old wisteria tree. The main pavilion and several nearby structures contained displays of Japanese art and industry, including one that focused solely on the mysterious silk-making process. Of note was the large model of the Shrines at Nikko, which depicted the main temple and surrounding buildings, including the tombs of famous Shoguns. At the north end of the Japanese garden, two "broad-roofed and inviting" teahouses were among the most popular refreshment concessions at the 1915 San Francisco exposition. The teahouses served the dual purpose of exposing Westerners to Japanese commerce, as well as Japanese culture, albeit in a modified context. Japanese tea was not merely dispensed to the visitor, as the exposition teahouses had been designed specifically to accommodate the elaborate and lengthy tea ceremony, and the requisite preparation, brewing, and serving of the tea was beautifully demonstrated. As with any traditionally designed Japanese building, the layout of each of the tearooms was oriented to take advantage of the best seated views of the nearby gardens.[18]

Currently, there are over two hundred traditional Japanese gardens in the United States, at least ten of which are located in California. In the late nineteenth and early twentieth centuries, traditional Japanese gardens were introduced physically to the west via four main venues. These were the exposition Japanese garden, the public park or arboretum Japanese Garden, the commercial teahouse and Japanese garden, and the private estate Japanese garden.[19]

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[17] William Lipsky, *San Francisco's Midwinter Exposition (*Mount Pleasant, South Carolina: Arcadia Publishing, 2002).
[18] Lipsky; Smith.
[19] Kendall H. Brown, "Fair Japan: Japanese Gardens at American World's Fairs, 1876-1940" in *Site Lines*, Vol. IV, No. 1, Fall 2008 (New York: Foundation for Landscape Studies, 2008).

Traditional Japanese gardens have been featured at multiple international expositions held in the United States, including the Philadelphia Centennial in 1876, the Chicago Columbian in 1893, the San Francisco Midwinter in 1894, the 1901 Panama-American in Buffalo, the 1904 Louisiana Purchase in St. Louis, the 1909 Alaska-Yukon in Seattle, and the 1915 Panama-Pacific International Exhibit (PPIE) in San Francisco, the 1915-16 California-Pacific Exposition in San Diego, and the 1939-1940 Golden Gate International Exposition on Treasure Island. After World War II, most public Japanese gardens in the United States were built as "friendship" gardens. [20]

In the early years of the twentieth century, commercial tea gardens were popular in the United States, although few apparently remain, at least not in original form. In California, a commercial tea garden was built in Moraga Canyon near Piedmont around 1890 as part of an amusement park, but was torn down in 1915. Nearby, at Piedmont Springs Park, tea and cakes were served "Japanese style" in a teahouse built in 1906, but the teahouse was torn down when the area was subdivided in 1922. A Japanese teahouse was built c. 1907 as part of Alum Rock Park in San Jose, but it was the victim of anti-Asian prejudice when the Anti-Japanese and Corean [*sic*] League petitioned for its removal in 1912. Noted San Francisco collector and retailer of Japanese art and artifacts, George T. Marsh, built commercial tea gardens c. 1905-1912 in Pasadena and at Coronado, near San Diego. For a short period of time between 1904 and circa 1918, Pacific Grove, on the Monterey Peninsula, had a commercial tea garden at Lover's Point.[21]

In California, the earliest known public Japanese garden is the Japanese Tea Garden in San Francisco's Golden Gate Park, designed by Makoto Hagiwara. It was constructed in 1894 for the Midwinter International Exposition, and was apparently where the fortune cookie was first introduced in the United States.[22] In 1894, Japan was at war with Korea, and did not participate in the Midwinter Exposition, as they had at the Chicago Columbian Exposition in 1893.[23]

At the Midwinter fair, George Turner (known as G.T.) Marsh, who was an avid collector and retailer of Japanese art and antiques, designed and built a one-acre garden – that included a teahouse, theater, drum bridge, and massive decorative entry gate – known as the Japanese Village.

G.T. Marsh (1855-1932) was born in Australia and left home at an early age to work on the trans-ocean steamers that were active in trade with Asia. He traveled to Japan, became fluent in Japanese, and began to collect art objects. By 1876, the same year that the Centennial Exhibition was held in Philadelphia, he had established a popular Asian art and antique emporium in San Francisco. It was one of the earliest of its kind in the United States and expanded with branches in Monterey and Santa Barbara in the 1920s. After the 1894 San Francisco Midwinter fair closed, Japanese-American businessman and landscape gardener, Makoto Hagiwara, occupied one of the remaining exposition buildings and served as the caretaker of the property until 1942.

G.T. Marsh also had an estate in Mill Valley that featured a Japanese-style house and garden he called *Miyajima* or "Owls Nest." Marsh purchased 32 hillside acres in Mill Valley in 1890 and built the main house around 1892 using traditional Japanese carpentry methods, which a local newspaper

[20] Smith.
[21] Ibid.
[22] Lipsky.
[23] Smith.

called "the first of its kind in the United States."[24] Before the 1893 Columbian Exposition in Chicago, Marsh provided his professional advice, based on many years of experience collecting and selling Japanese art and artifacts to western clientele, to the Japanese government regarding their proposed exhibits. After the San Francisco Midwinter Exposition closed in 1894, both the Japanese Village theater building and torii gate were moved from Golden Gate Park to the Marsh property in Mill Valley. In 1899, a fire partially burned the Marsh estate and gardens. Another disastrous fire in 1925 destroyed the main house.

Around 1900, Henry P. Bowie of San Mateo, began making changes to the existing gardens and main house located at the former Howard estate. Bowie had commissioned a Japanese garden and tea house on the estate grounds in the late 1880s and hired the same master garden designer that would later design the gardens at the 1894 Midwinter Exposition in San Francisco. A contemporary and friend of Mrs. Stine, in 1909, Bowie constructed a "memorial" gate or *mon* on the estate grounds to commemorate the recent victory of Japan in the Japanese-Russian war. The memorial gate was dedicated on November 27th, 1909 when the Japanese Commercial Commissioners, who were visiting various state capitals and cities in the United States in order to foster better trade relations, came to the San Mateo estate on their way to a reception in San Francisco sponsored by the Japan Society of America. The Bowie property was sold soon after to Eugene De Sabla, president of the Pacific Gas and Electric Company, and subdivided. In 1992, the Eugene De Sabla Japanese Tea House and Garden were listed in the National Register of Historic Places for national significance in landscape architecture. The landscape design of the Eugene De Sabla garden is attributed to Makota Hagiwara, who designed the gardens and also worked as gardener and caretaker of the Japanese gardens in Golden Gate Park for many years after the exposition closed. The resource consists of 10 acres, one building (tea house) and two structures that are part of an extensive garden.

The next to oldest public Japanese garden in California is likely the Japanese Garden at the Huntington Library Botanical Gardens of San Marino, in Southern California. The nine-acre garden was established between 1911 and 1912, when buildings that had been constructed for a commercial teahouse in nearby Pasadena were moved onto the Huntington Gardens site. The teahouse and garden that were moved from Pasadena on to the Huntington property had originally been built around 1903 by G.T. Marsh, the same person responsible for the Japanese Tea Garden at the 1894 Midwinter Expo in San Francisco, and a similar commercial tea garden in Coronado, near San Diego. The Huntington Japanese gardens feature a high-arched moon bridge, a dry rock garden, delicate mosses, plants and other garden features salvaged from the original commercial tea garden, and a two-story frame "tea house" that has Queen Anne/Eastlake style elements.

The Japanese garden in San Diego dates from the 1915-1916 Panama-California Exposition. The Japanese government had funded and built an impressive pavilion and tea garden at the 1915 Panama-Pacific International Exposition in San Francisco, and did not contribute exhibits to the smaller, regional fair that was held during 1915 and 1916 in San Diego. The Japanese Garden in Balboa Park, which was centered around a large, rectangular teahouse, was built by the Japanese Tea Association and was solely commercial in nature. The Japanese garden included bamboo, wisteria, bonsai, cedar and ginko trees, as well as a moon bridge. The teahouse was modeled on the temples of Kyoto, and bore no resemblance to traditional *Sukiya-zukuri* (tea ceremony) teahouses

[24] Ibid.

actually found in Japan. The Japanese Garden at Balboa Park still exists, although its original layout and plantings have been extensively altered and modified over the intervening years.

At the time when Mrs. Stine started planning her family summer retreat in Saratoga, there was a commercial Japanese Garden nearby on the Saratoga-Los Gatos Road that had been built around 1902. Known as Nippon Mura, it had a tea garden and guest cottages that were for rent during the summer season. Nippon Mura has been largely paved over and most of the original site is occupied by a modern hotel and parking lot.

A few miles east of Saratoga in Los Gatos, an approximately two-acre private estate and garden, Kotani-En, was begun in 1918 by San Francisco businessman Max M. Cohen. Kotani-En contains a "classical Japanese residence in the formal style of a thirteenth century estate" with tile-roofed walls, a teahouse, a shrine, and gardens and ponds. The buildings were designed and constructed using traditional Japanese methods following *shinden-zukuri* (temple style) and *shoin-zukuri* (library or study style) architecture principles. In contrast to Hakone, the buildings are heavily framed in order to hold up massive tile roofs and the interiors contain elaborate furnishings, decoration, and ornament. Kotani-En was registered as California Historical Landmark No. 903 on October 29, 1976 and listed in the National Register of Historic Places on November 7, 1976 at the national level of significance.

Developmental history/additional historic context information (if appropriate)

Japanese Garden Design History

The tradition of Japanese garden design extends over at least a thousand years, and was influenced by ancient Shinto religious traditions and Chinese garden design theory, as well as the philosophy and practice of Buddhism. which was imported into Japan around 550 AD. An ancient Japanese word for garden, *niwa*, was first used to identify a sanctified natural area that had been designated for the worship of Shinto gods. Early "gardens" in Japan were locations that possessed a special feature such as a rock outcropping, a copse of trees, or other natural object that was revered for its *kami*, or sprit. These natural areas became shrines over time and were usually designated by a torii gate, but were not enclosed by walls or fences. By about 600, the concept of "garden" as a designed, non-agricultural cultivated space began to develop in Japan, mainly due to Chinese influences. Ancient Shinto shrines still retained their power, but some traditional elements of *kami,* especially in terms of the placement of stones and boulders, were carried forward into newer gardens designs in Japan. Generally, there are four types of traditional Japanese garden: the pond (*Chisen-shuyu*) garden, the dry landscape (*Karesansui*) or Zen garden, the tea (*Roji)* garden, and the stroll (*Chisen-kaiyu*) or "many pleasure" garden. Each of these unique garden types evolved over a span of many years, and date their emergence and maturity to specific periods in Japanese history.[25]

Pond gardens (*Chisen-shuyu*) were the first traditional Japanese garden type to be recognized as unique to Japan. *Chisen-shuyu* gardens were quite large and contained at least one pond, or a series of ponds, and a series of manmade islands meant to be viewed from the water. Examples of *chisen-shuyu* gardens date from the Heian Period (794-1185) and were built for members of the aristocracy. During the Heian era, political power shifted away from a centralized form of government down to

[25] Smith; Horton.

local landowners, many of whom commissioned sprawling gardens around their estates. Heian era gardens were influenced by the Shinto belief that all natural objects contained elements of "kami," or god-like sprits. A greater influence during this era were the contemporary gardens being designed in China at the time, as well as imported Chinese artwork, including paintings, prints and textiles, which often featured striking garden and landscape images. Boating, fishing, listening to music, poetry writing, and other forms of cultured entertainment, as well as "moon viewing," were popular Heian Period pastimes. The Heian pond garden remained popular in Japan throughout the Kamakura Period (1192-1333), but shifts in garden aesthetics during the later era was a reflection of the increasing population, a growing military (*samurai*) class, as well as the powerful influence of Zen Buddhism. Gradually, the focus of Japanese gardens during the Kamakura Period became more visual and less oriented toward physical outdoor activity. During this era, it became common for gardens to be designed by priests or *ishitateso*, which literally means "rock-placing monk." Garden design elements and religious objects used in Buddhist temples and temple gardens during the Kamakura era would find their way into private and public gardens over the next 500 years.[26]

Dry landscape, or rock gardens (*Karesansui*) were first developed during the Kamakura Period, but reached full artistic maturity in the Muromachi Period (1333-1573). Groups of skilled craftsmen called *senzui kawaramono*, or "mountain-stream-and-riverbed-people" were the first to develop the *Karesansui* (dry mountain stream) or rock garden. *Karesansui* gardens were influenced by the philosophy of Zen Buddhism. The formal and disciplined tenets of Zen Buddhism appealed to the militaristic classes in Japan, especially samurai warriors. Because of the high levels of political conflict during the Muromachi era, sturdy walls and gates became important estate and garden features. The practitioners of Zen Buddhism required quiet spaces suited to meditation and contemplation, and this affected the design of buildings and gardens built at the time. *Shoin* (meaning library or study; originally used to describe the abbot's quarters in a Zen temple or monastery) style, or *zukuri*, is associated with samurai residential compounds and was developed during the Muromachi era. Many samurai warriors had dry landscape, or "zen" gardens built within their *shoin-zukuri* compounds. The *Karesansui* garden lacked streams and ponds and was meant to encourage quiet and serious contemplation, not vigorous physical activity, or the delighted exploration of nature. The principle elements of the *Karesansui* garden were stone, including large massive boulders, as well as moss, gravel and sand. Placement of the boulders in the garden was key, as the resulting arrangement had symbolic meaning central to Zen Buddhism. The *Karesansui* garden was often monochromatic, containing contrasting areas of light and dark. *Karesansui* gardens were enclosed with protective broad-eaved walls, or contained by the facades of adjacent buildings. While the larger pond gardens were associated with more open rural areas and an idle and wealthy ruling class, the design of the *Karesansui* garden was a response to the need of the samurai warrior class for protected and private gardens that facilitated focused meditation and spiritual renewal.[27]

The traditional Tea Garden (*Roji,* for "dewy path") became prominent during the Momoyama Period (1573-1603). This era was typified by the warlord rulers in Kyoto, and in 1587, an edict was issued ordering all Christians expelled from the country. Ironically, it was during this era of great change and conflict that the peaceful tea ceremony came about in Japan. Tea, which was brought into Japan from China around 593, quickly became integral to Japanese culture. The use of tea in Japan was due to the spread of Buddhism, as the priests drank tea as part of their religious ceremonies and

[26] Smith
[27] Smith; Horton.

grew tea plants in nearby temple and monastery gardens. However, for hundreds of years after it was introduced into Japan, tea remained an expensive luxury available only to priests and members of the aristocracy. The art of the tea ceremony (*Sado*) was established in Japan during the late sixteenth century when the first independent (non-sectarian) commercial teahouses were developed. The tea ceremony had a huge impact on Japanese garden and building design during the Momoyama era. The tea ceremony contained important social, ritual and spiritual aspects. Mutual respect and manners, as well as patience, were central to the ceremony. The traditional *Roji* garden was designed to provide an appropriate environment for the tea ceremony, which usually took place in a building separate from the main residence. Overall, the *Roji* garden was much less stark than the *karesansui* garden, and freely utilized both natural and manmade landscape features. Water features such as ponds, streams and waterfalls, were still important, but were not the focus of nature -based observation and activity as they had been in the Heian era pond gardens. The *Roji* garden had a teahouse (*sukiya*), and the layout of the garden was designed to prepare the participants for the beauty and rigor of the tea ceremony. Entry into the garden was formal, usually through a gate or portal. In the *Roji*, the experience of the garden was based on its role as the physical context for the tea ceremony. *Roji* gardens often took advantage of so-called "borrowed views" or *shakkei*, by including distant scenic vistas or landscapes in the visual field of the garden. Contrast between various materials and scales used in the *Roji* garden are subtle and fine-grained, as high contrast or too much detail was thought to distract participants from the proper enjoyment of the tea ceremony. Stone lanterns, metal sculpture and religious objects could be found in the *Roji* garden, but they were used with restraint.[28]

The last of the traditional gardens is the Stroll or *Chisen-kaiyu* (many pleasure) garden. The stroll garden was first associated with the Edo Period (1603-1867), but its popularity extended into the Meiji Period (1868-1912). In contrast to previous eras, the Edo was peaceful and economically prosperous. A national capital was established at Tokyo (Edo) and international trade and diplomatic relations with the West were curtailed. Trade with the West was reinitiated in 1858 at the end of the Edo Period. Due to the lack of external influences, traditional Japanese art and culture were perfected during the Edo era. Previous historic eras were romanticized, and the arts often contained literal references to the legends and myths of the past. Buddhist influences began to wane during the Edo Period and aspects of the ancient Shinto religion were revived during the Meiji Period.

The stroll garden was a synthesis of all of the previous types, the pond, the dry landscape, and the tea garden. The stroll or *chisen-kaiyu* garden was also larger than either the tea or the dry landscape garden. The stroll garden also added a new element to traditional Japanese landscape, the framed view. This was done by carefully placing trees, or other vertical objects, in order to "frame" views within the garden. A *Chisen-kaiyu* garden might include a formal, dry landscape *karesansui*, or it might just include a patch of raked gravel in homage. The stroll garden often contained scaled-down elements of the pond garden, but these features did not need to be seen from a boat. The *chisen-kaiyu* contained elements of the *Roji* tea garden, attesting to the continued importance of the tea ceremony to Japanese culture. However, the stroll garden emphasized just that- the pleasurable activity of strolling. Paths were designed to control progress through the garden, as well as to close and open up views into nearby areas. The use of stepping-stones, which had previously been purely functional, became an art. In the stroll garden, a stepping-stone could be a single well placed rock at

[28] Smith.

mid-stream, or one in a series of stones leading through areas paved with gravel or planted with grass. Ceremonial and symbolic objects such as religious statues and sculptures were included in the stroll garden, and placed in prominent positions at path terminations and intersections.

As in the *Roji*, a pond often provided open space at the center of the stroll garden, as well as a mirror-smooth surface to reflect the watery image of nearby plants, trees, and sky. The moon viewing bridge, which in pond gardens had to be arched high enough for a boat to pass underneath, was much smaller in the stroll garden, reflecting a more intimate and pedestrian orientation. Various types of lanterns were used in the *Chisen-kaiyu* to evoke images and feelings related to the many different geographic zones in Japan. Well-known landscapes that could be found elsewhere, including jagged mountain peaks, pine-covered sandbars, or rugged coastlines, were reproduced in miniature in the *Chisen-kaiyu* garden. One famous stroll garden built in 1671 during the Edo Period contained a large earth mound formed in the distinctive and beloved cone-shape of Mt. Fuji, complete with a snow frosting of tiny white blossoms. One of the most replicated landscapes in stroll gardens in Japan is modeled on a famous coastal sandbar in Japan (*Amano-hashidate*), the narrow, curving length of which is thickly covered with tall, fragrant pine trees.[29]

[29] Ibid.

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Previous documentation on file (NPS):

_x_ preliminary determination of individual listing (36 CFR 67 has been requested)
____ previously listed in the National Register
____ previously determined eligible by the National Register
____ designated a National Historic Landmark
____ recorded by Historic American Buildings Survey #_____
____ recorded by Historic American Engineering Record #_____
____ recorded by Historic American Landscape Survey #_____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
_x_ Local government – City of Saratoga
____ University
____ Other
Name of repository: **Caltrans**

Historic Resources Survey Number (if assigned):_____

10. Geographical Data

Acreage of Property 16 Acres
(Do not include previously listed resource acreage.)

UTM References (See Continuation Sheet Page 27 for Lat/Long Coordinates)

(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing		Zone	Easting	Northing
1				3			
2				4			

Verbal Boundary Description (Describe the boundaries of the property.)

Hakone is located west of Saratoga in Santa Clara County on three parcels. The largest, APN: 517-36-009 contains the main garden area and all associated buildings and structures. The second largest parcel, APN: 517-36-011 is just east of the first parcel and contains the long approach driveway to the gardens. The third and smallest parcel, APN: 517-36-010 contains the parking lot.

Boundary Justification (Explain why the boundaries were selected.)

Property acquired by original owner and developer of the garden.

11. Form Prepared By

name/title Commissioners: Marilyn Marchetti, Alexandra Nugent
organization Saratoga Heritage Preservation Commission date 1/12/2012
street & number telephone (408) 741-1127
city or town Saratoga state CA zip code 95070
e-mail marilyn.marchetti@comcast.net

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name Removed per National Park Service policy
street & number telephone
city or town state zip code

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

CONTINUATION SHEET

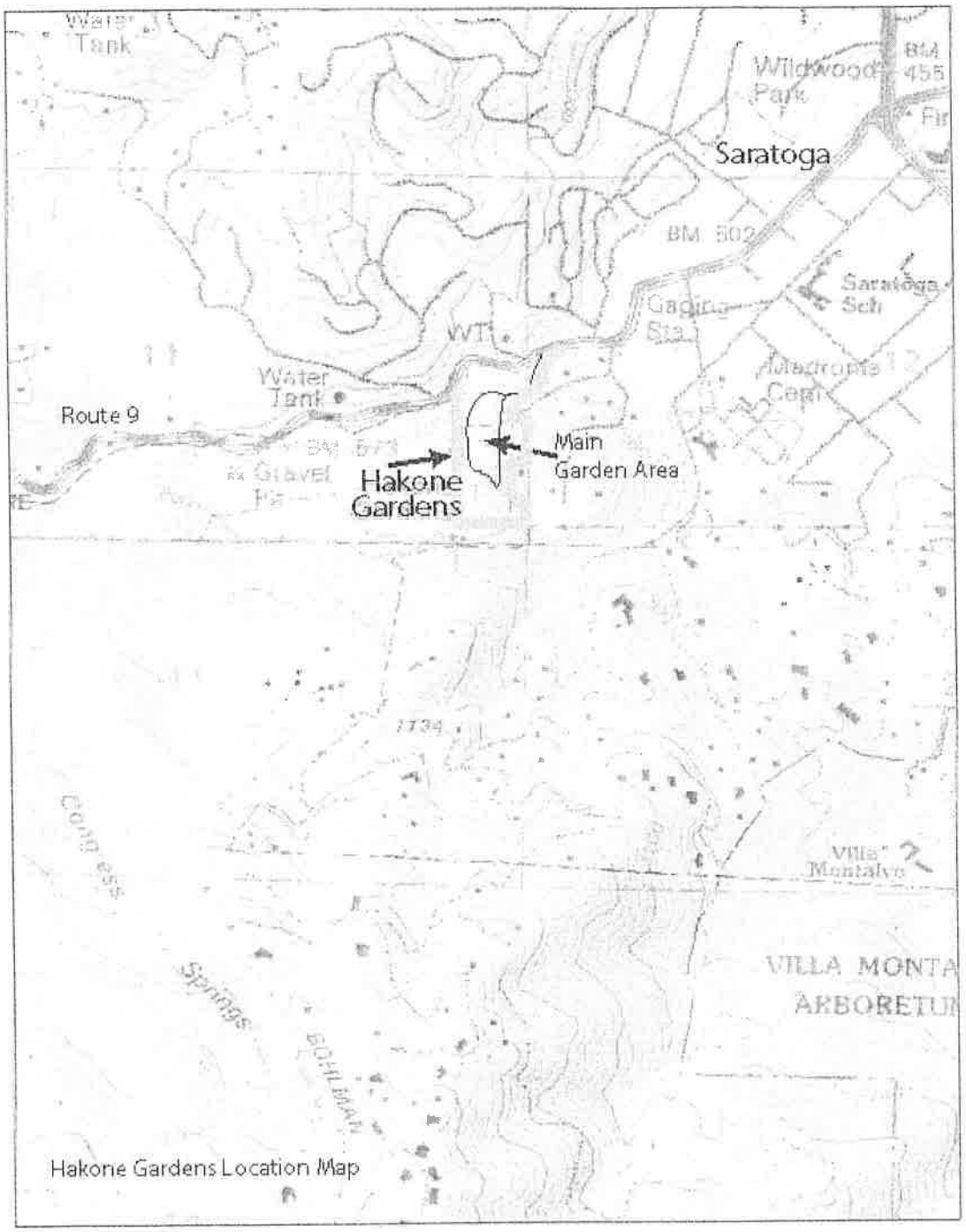
Geographical Data (continued): Hakone Historic District has an elevation of 191 meters, or 627 feet.

Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: +37.253789 Longitude: -122.040851
2. Latitude: +37.250027 Longitude: -122.040819
3. Latitude: +37.250283 Longitude: -122.042491
4. Latitude: +37.253435 Longitude: -122.042619

CONTINUATION SHEET

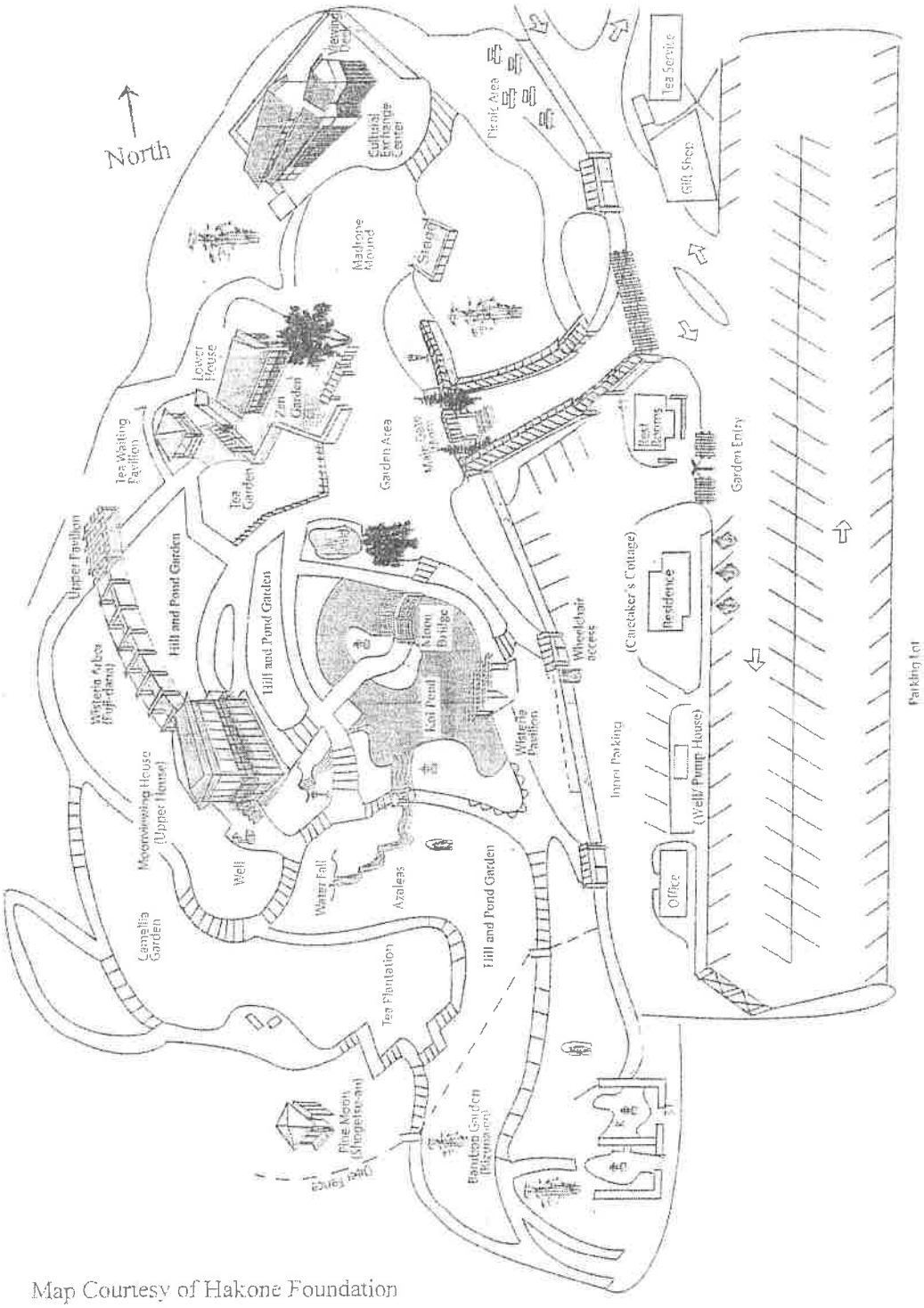
Location Map:



Hakone Gardens Location Map

CONTINUATION SHEET

Sketch Map:



Map Courtesy of Hakone Foundation

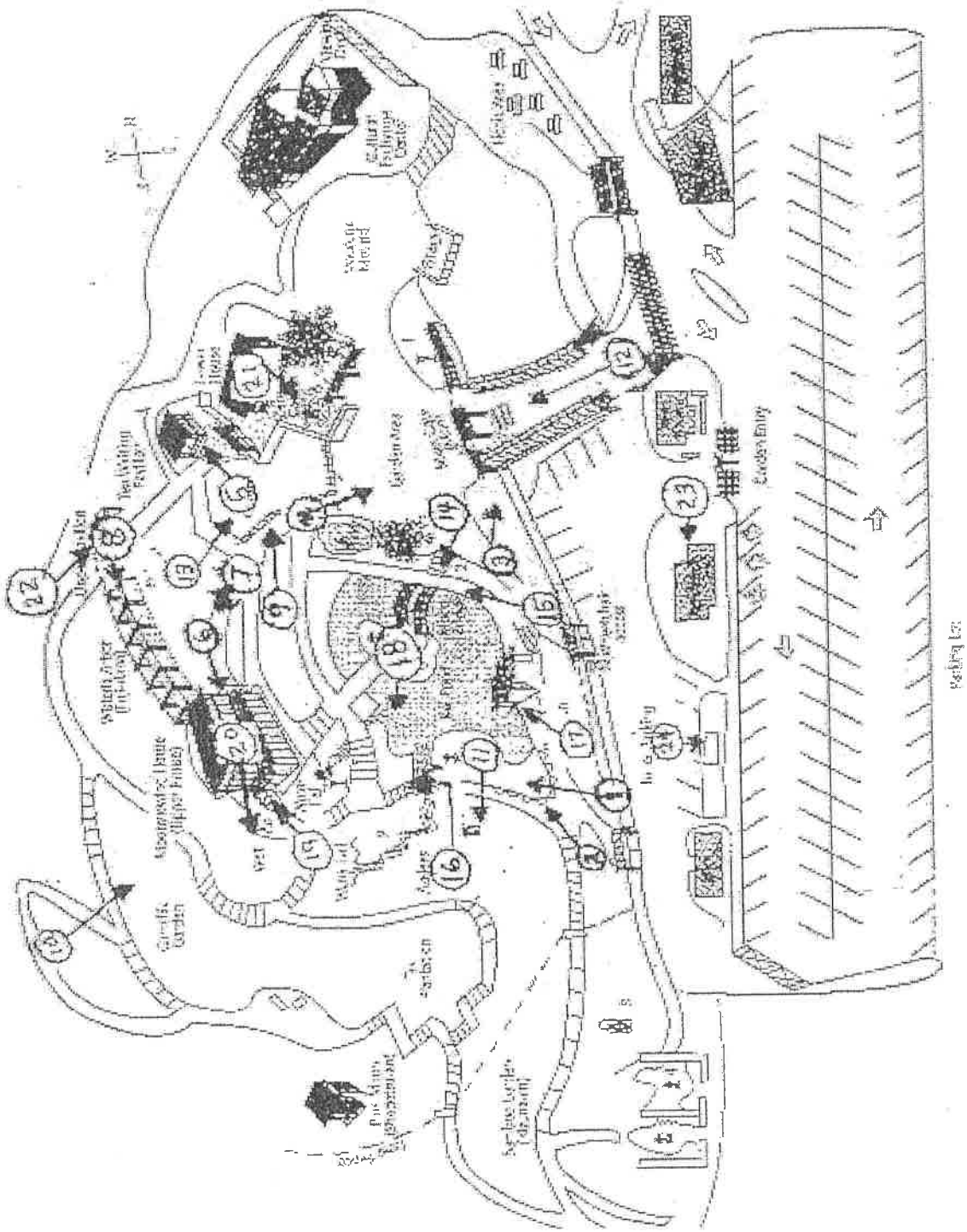
CONTINUATION SHEET

Resources within Property:

Contributing	Non-Contributing	
	Lower House, integrity lost due to changes made	
	Care Takers Cottage, integrity lost due to changes made	
	Barn, integrity lost due to changes made	
	Gift Shop, built after period of significance	
Upper House	Tea Service Room, built after period of significance	
Tea Pavilion	Cultural Exchange Center, built after period of significance	**BUILDINGS**
		DISTRICTS
Hill/Pond Garden		
Zen Garden		
Tea Garden	Bamboo Garden, built after period of significance	**SITES**
Mon (Main Gate)		
Well/Pump House		
Wisteria Pavilion		
Moon Bridge		
Upper Pavilion		
Wisteria Arbor		**STRUCTURES**
7 Lanterns		
2 Carved Stones		
Metal Crane Sculpture		
Master Stone		
Worshipping Stone		
Stone Washing Basin		**OBJECTS**
25	7	**Total**

CONTINUATION SHEET

Photo Key:



CONTINUATION SHEET

Photo Log:

ALL PHOTOS

Property: Hakone Historic District

County/State Santa Clara County, California

Photographer: Mary Smith

Date of Photos: Fall photos: October 2008; Spring photos: May 2009

Location/Negative: Digital file with California Department of Transportation (Caltrans)

Descriptions: See photo log

Numbers: See photo log and individual photos (x of 24)

Photo #	Description
1	Fall season view looking west across koi pond toward Upper House.
2	Fall season view looking northwest across koi pond at Moon Bridge and Tea Garden in background.
3	Fall season view northeast from Wisteria Pavilion pathway at Main Gate or *Mon*.
4	Fall season view east at Main Gate from pathway along the south side of the Tea Garden.
5	View northwest at Tea Waiting Pavilion.
6	View southeast across Upper House veranda, or *engawa*, at sliding wall screens.
7	Fall season view up Tea Garden path south at north façade of Upper House.
8	Spring view southeast through Wisteria Arbor toward Upper House.
9	Fall season view northwest at Japanese maple tree in the Tea Garden.
10	Fall season view north from the hillside behind the Upper House toward the *Mon*.
11	View south at *Jizo Bodhisattoa* located east of the waterfall and south of the koi pond in the Hill and Pond Garden.
12	View southwest toward the *Mon*. The Garden Area and Tea Garden are visible through the gate.

13 Fall season view northwest at Japanese maple tree at the edge of the Tea Garden; Tea Waiting Pavilion in the background.

14 Fall season view southwest at the koi pond; Moon bridge is to the right and the Wisteria Pavilion to the left.

15 Fall season view northwest looking toward Moon Bridge at stone Snow Viewing lantern.

16 Fall season view west at stepping-stones placed at the base of the waterfall; Upper House is in the background.

17 Spring view Northwest across koi pond toward Moon Bridge; Wisteria Pavilion is on the right.

18 Spring view south from koi pond island toward waterfall.

19 Spring View northeast at Upper House.

20 View southwest at Upper House interior that features traditional *tatami* mats and decorative alcove.

21 View southwest from Zen garden toward Upper House; Lower House is immediately to the right.

22 View northeast from Upper Pavilion toward Tea Waiting Pavilion; Lower House is in the background.

23 View south at Caretaker's Cottage in service area.

24 View east at Well/Pump House located in service area west of parking lot.

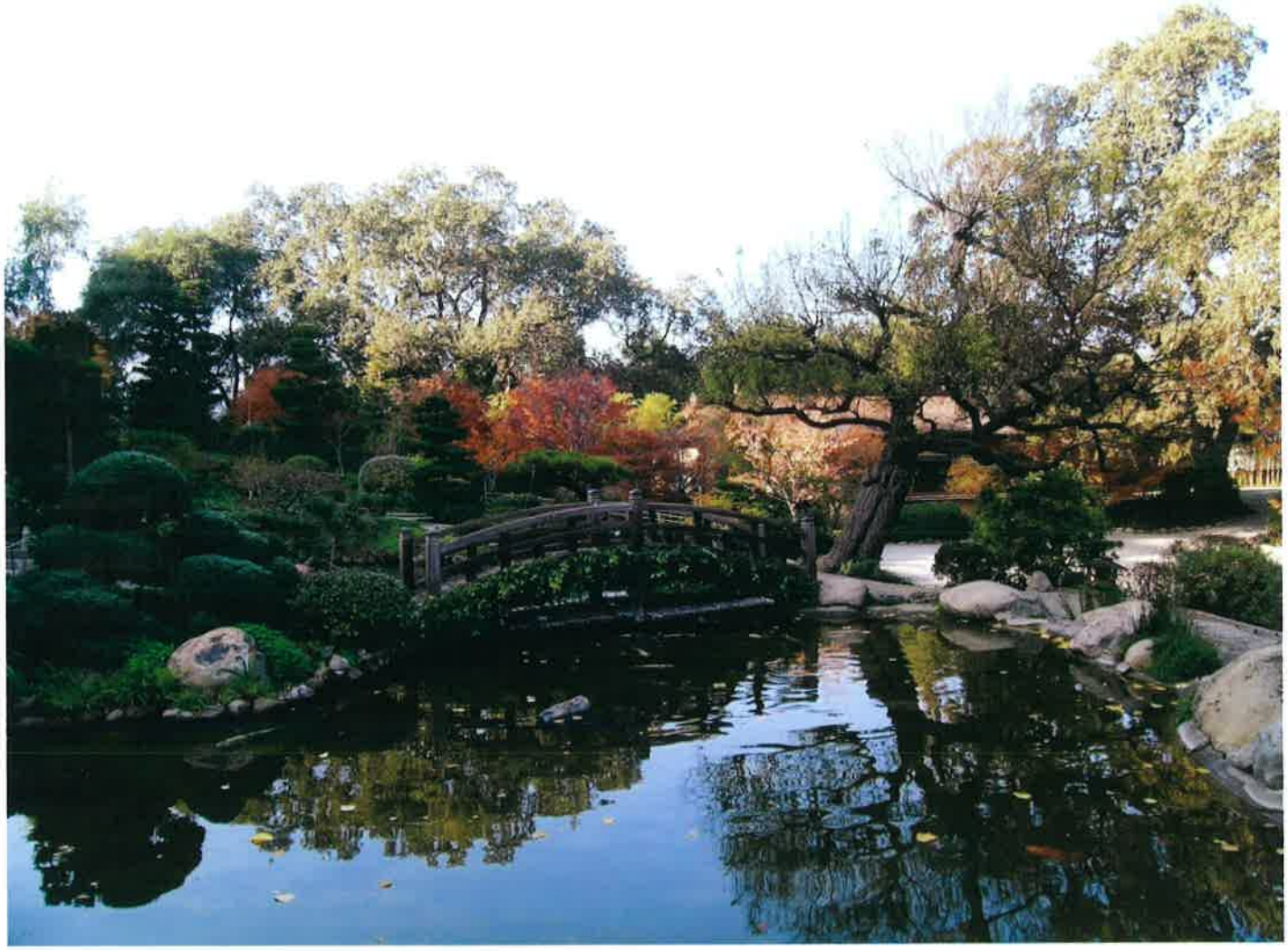
CONTINUATION SHEET

PHOTO 1:

Fall season view looking west across koi pond toward Upper House.

CONTINUATION SHEET

PHOTO 2:



Fall season view looking northwest across koi pond at Moon Bridge and Tea Garden in background.

CONTINUATION SHEET

PHOTO 3:

Fall season view northeast from Wisteria Pavilion pathway at Main Gate or *Mon*.

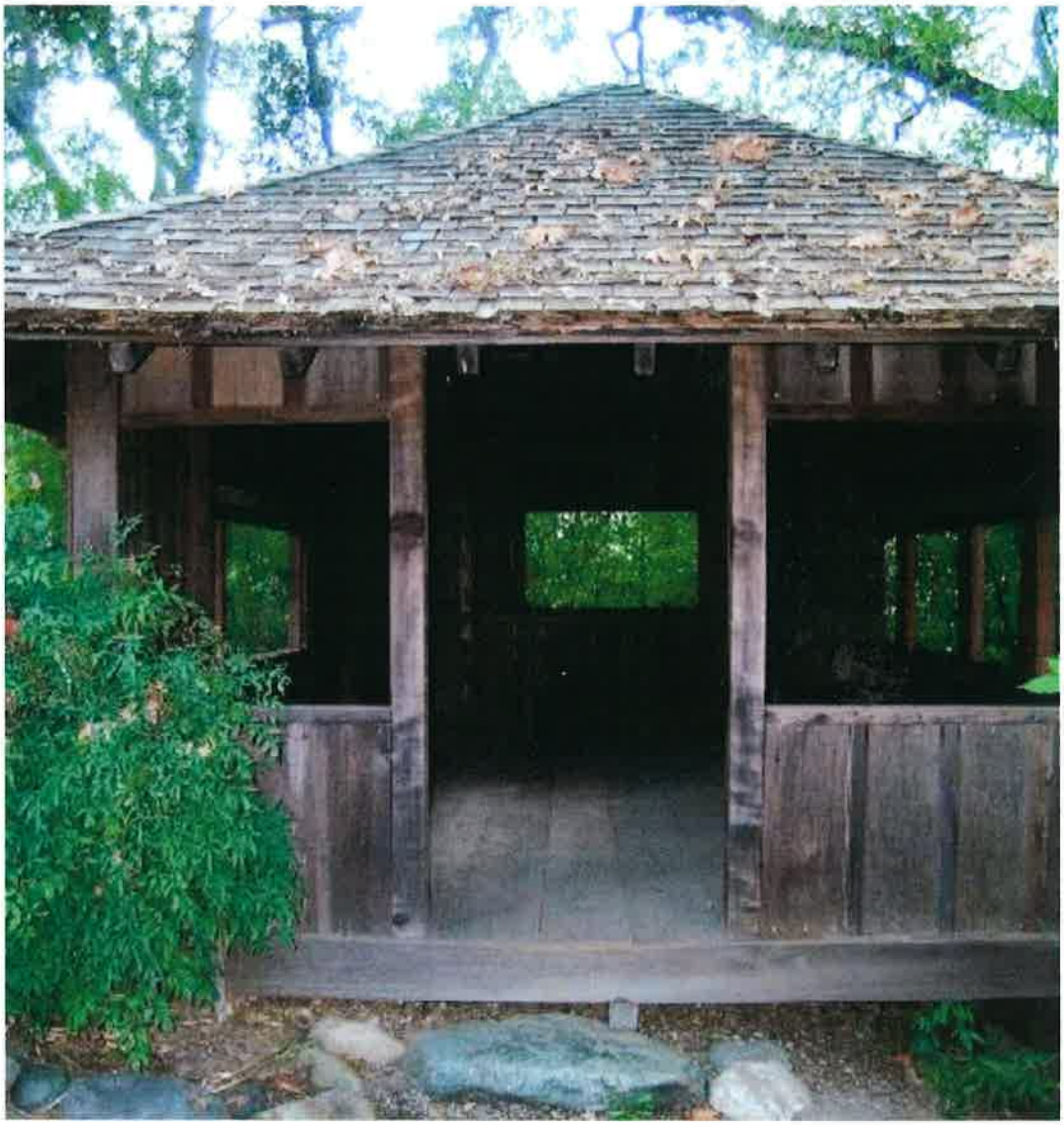
CONTINUATION SHEET

PHOTO 4:

Fall season view east at Main Gate from pathway along the south side of the Tea Garden.

CONTINUATION SHEET

PHOTO 5:



View northwest at Tea Waiting Pavilion.

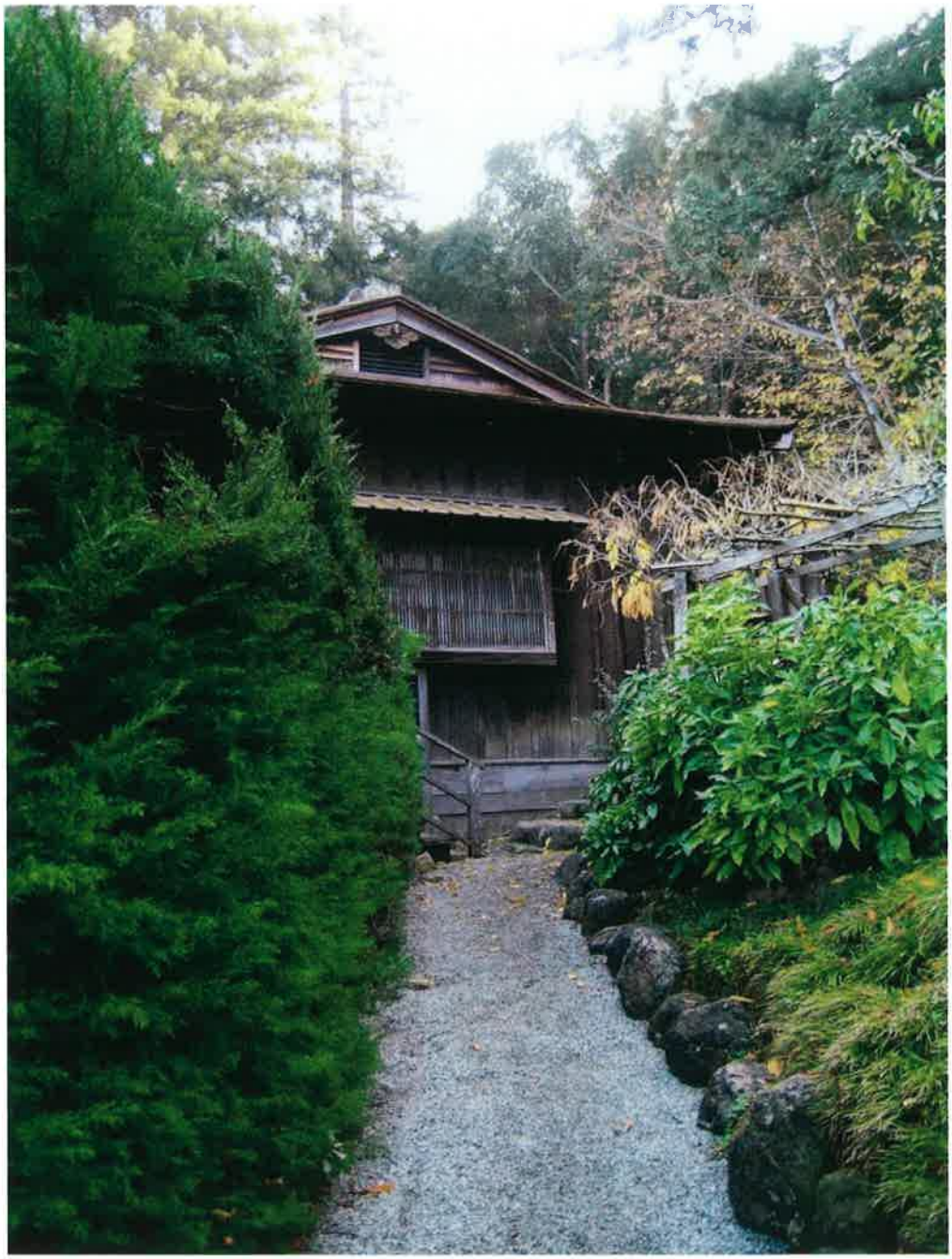
CONTINUATION SHEET

PHOTO 6:

View southeast across Upper House veranda, or *engawa,* at sliding wall screens.

CONTINUATION SHEET

PHOTO 7:



Fall season view up Tea Garden path south at north façade of Upper House.

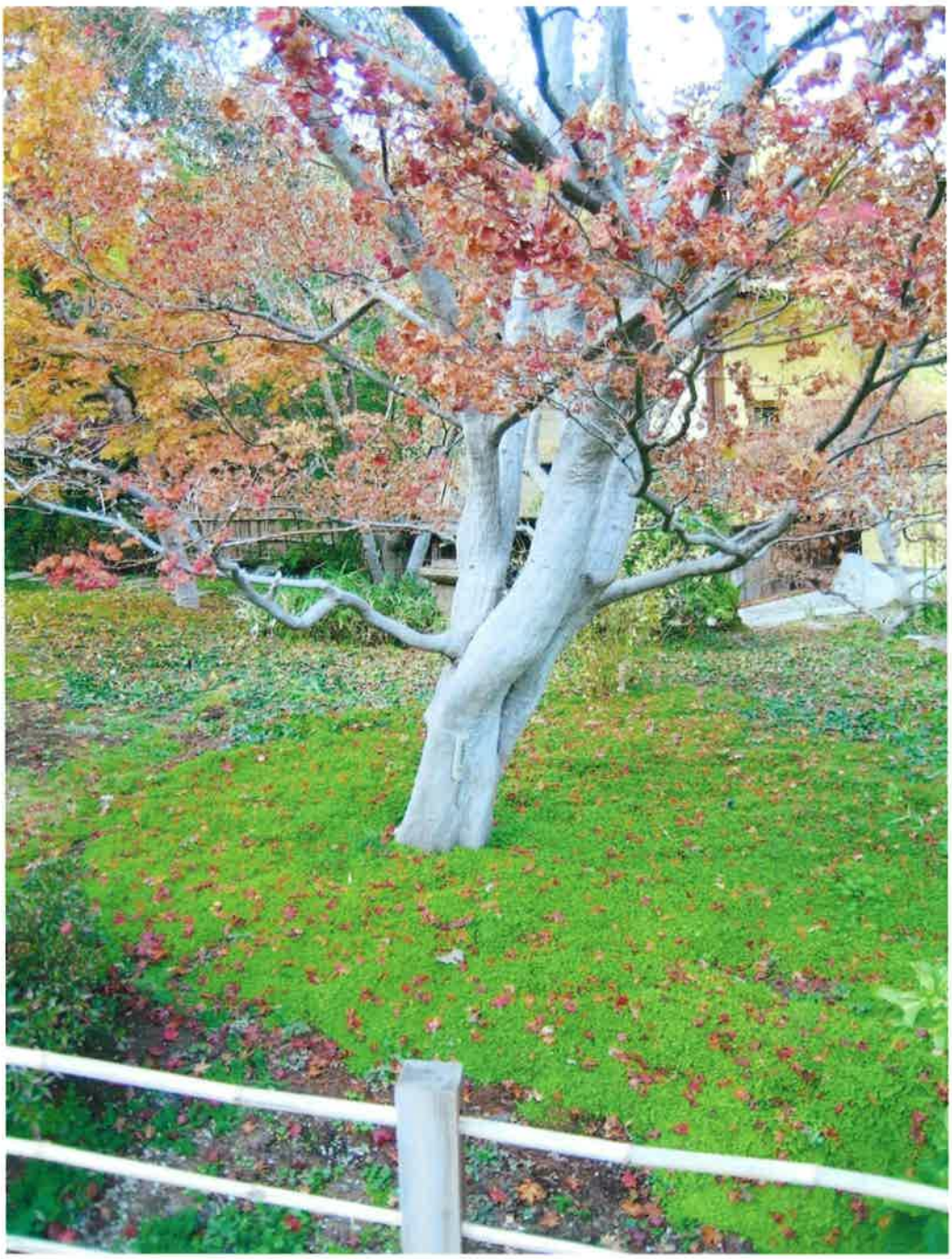
CONTINUATION SHEET

PHOTO 8:

Spring view southeast through Wisteria Arbor toward Upper House.

CONTINUATION SHEET

PHOTO 9:



Fall season view northwest at Japanese maple tree in the Tea Garden.

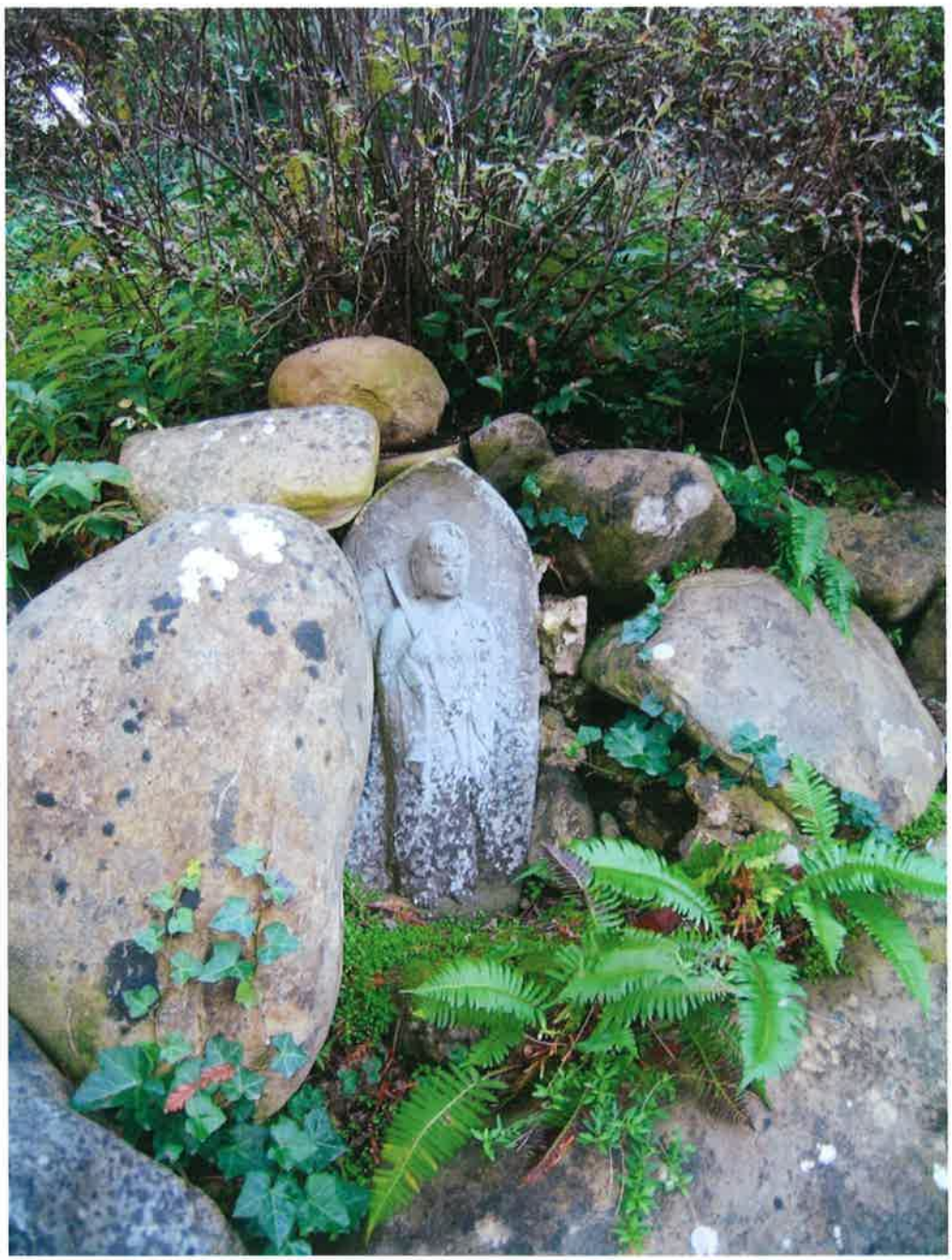
CONTINUATION SHEET

PHOTO 10:

Fall season view north from the hillside behind the Upper House toward the *Mon*.

CONTINUATION SHEET

PHOTO 11:



View south at *Jizo Bodhisattoa* located east of the waterfall and south of the Koi pond in the hill and Pond Garden.

CONTINUATION SHEET

PHOTO 12:

View southwest toward the *Mon*. The Garden Area and Tea Garden are visible through the gate.

CONTINUATION SHEET

PHOTO 13:

Fall season view northwest at Japanese maple tree at the edge of the Tea Garden (Tea Waiting Pavilion in the background.)

CONTINUATION SHEET

PHOTO 14:

Fall season view southwest at the koi pond. (Moon bridge is to the right and the Wisteria Pavilion to the left.

CONTINUATION SHEET

PHOTO 15:

Fall season view northwest looking toward Moon Bridge at stone Snow Viewing lantern.

CONTINUATION SHEET

PHOTO 16:

Fall season view west at stepping-stones placed at the base of the waterfall. (Upper House is in the background.)

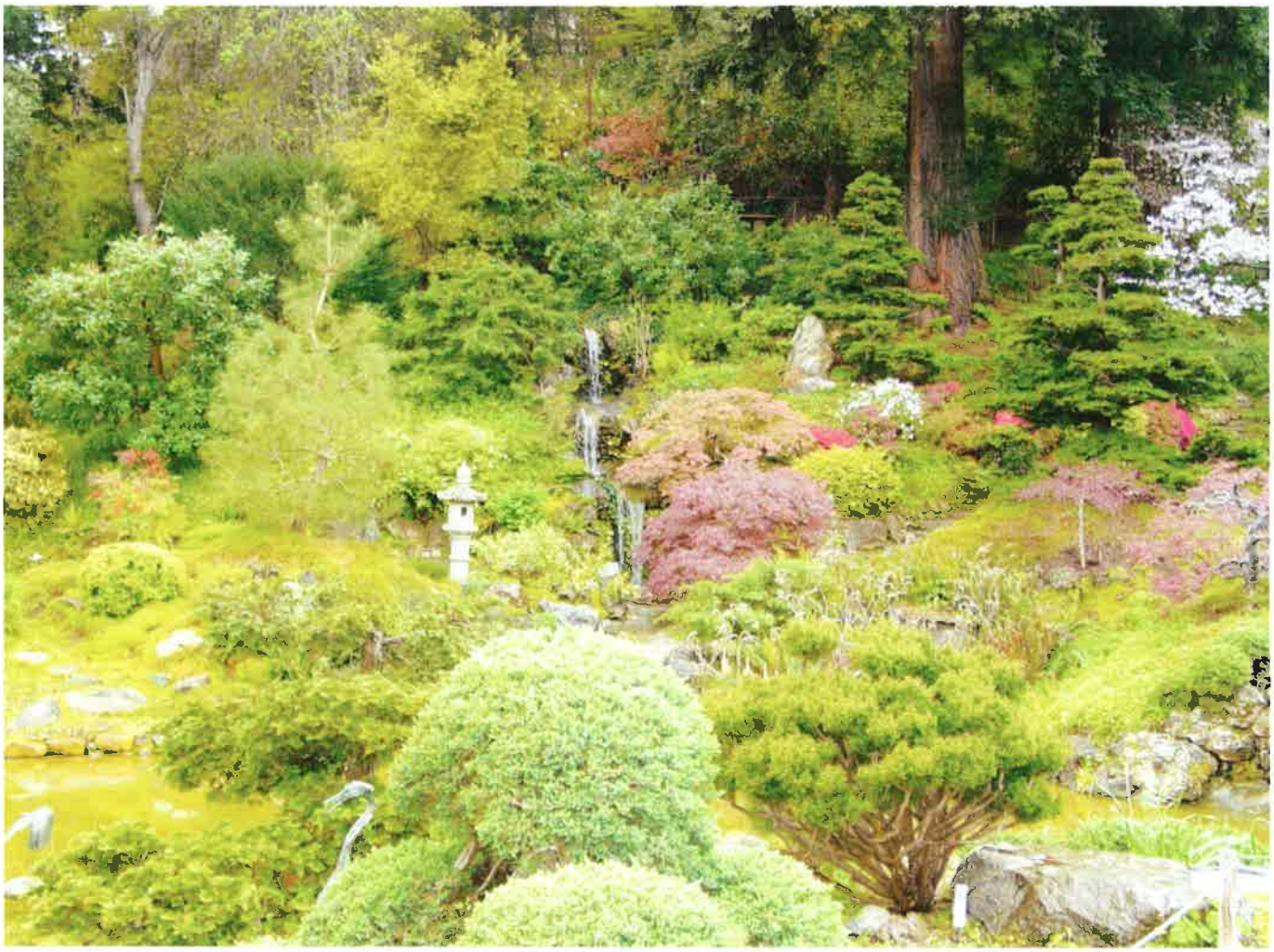
CONTINUATION SHEET

PHOTO 17:

Spring view Northwest across koi pond toward Moon Bridge. (Wisteria Pavilion is on the right.)

CONTINUATION SHEET

PHOTO 18:



Spring view south from koi pond island toward waterfall.

CONTINUATION SHEET

PHOTO 19:

Spring View northeast at Upper House.

CONTINUATION SHEET

PHOTO 20:

View southwest at Upper House interior that features traditional *tatami* mats and decorative alcove.

CONTINUATION SHEET

PHOTO 21:

View southwest from Zen garden toward Upper House. (Lower House is immediately to the right.)

CONTINUATION SHEET

PHOTO 22:

View northeast from Upper Pavilion toward Tea Waiting Pavilion. (Lower House is in the background.)

CONTINUATION SHEET

PHOTO 23:

View south at Caretaker's Cottage in service area.

CONTINUATION SHEET

PHOTO 24:

View east at Well / pump House located in service area west of parking lot.

空中不無家起坐彈鳴琴薄帷鑒明月清
風來枕席孤鴻號外野群鳥鳴北林徘徊
何見憂思獨傷心